



SOUTHERN OREGON WINE

A Sustainability Story

The Members' Magazine of The Jefferson Public Radio Listeners Guild

November 2009



How will he know he likes it better than video games if he never plays one?

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Jennifer Larmore, outstanding American mezzo-soprano, sings Hansel in Humperdinck's *Hansel and* Gretel (see p. 27 for broadcast details).



The Pistol River Concert Association presents folk violinist Hanneke Cassel on November 21st at 8pm (see Artscene, p. 28 for details).



ON THE COVER

Tempranillo grapes, known mainly as a Spanish varietal, shown here, thriving at Abacela Vineyards in Roseburg. Photo: Gregory Jones

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Thistlecroft Vineyards, Ashland, OR PHOTO: STEVEN ADDINGTON WWW.KIATERNA.NET



Ceramic cups by Dennis Meiners are some of the many hand crafted treasures on display at this year's Clayfolk show (see Spotlight, p. 22 for details).

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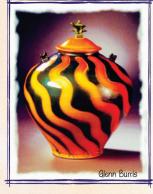
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The Chaos Scenario

...Garfield seems to posit

that the media system

which could suffer the

least is public broadcasting

because of its tighter

connection to the public.

PR listeners probably know Bob Garfield best as co-host of NPR's *On the Media* (heard Saturdays at 11 AM on our *News and Information Service*). However, Garfield has recently been on the lecture circuit promoting his new book, *The Chaos Scenario*, which describes the collapse of the old order of mass media and explores the media world which will ensue. It is a fascinating, and entertaining, read for everyone who doesn't

hold stock in any existing mass media company.

With newspapers and magazines rapidly in decline, Garfield offers a sobering picture of the media landscape. Briefly summarized, he explains that audience levels for print and broadcast media are in a state of irreversible

decline. Since virtually all media enterprises are advertising-supported, he charts the decline of their advertising revenue since advertisers pay based upon a cost-perthousand (readers, listeners or viewers). It is a system, he explains, which has functioned according to the basic economic laws of supply and demand. During a time when there were few media sources (one or two newspapers, a handful of television stations and a dozen or two radios stations) the American public segmented among them and advertisers who wanted to reach them had a limited number of choices.

The Digital Age has atomized that equation. Readership and broadcast station audience levels are consistently falling. They are now defining "success" as stabilizing at those reduced levels – and doing well if they achieve it. In contrast, the Googles, Twitters and YouTubes of the world, are posting explosive audience gains. As a result of the digital revolution, the "supply" of media sources has skyrocketed and the demand for most traditional media is, therefore, falling. He notes that two of the major TV broadcast networks have already publicly dis-

cussed the possibility that they might abandon their terrestrial network of local TV stations and become nothing more than cable channels – and thinks such changes are likely. Curiously, Garfield asserts that the print and broadcast media brought this all on themselves by launching into the digital world without any clear idea of a business plan or how that world might function. Watching from the "inside," I have to ob-

serve that National Public Radio (NPR) seems to have also done just that.

Unless you work, or have ownership, in traditional media, why care? These are, after all, just dissemination devices for content. If the content is available online, life continues fine, right? Well,

that's where things start to get really depressing. (Garfield's book, by the way, is written quite humorously so that, even as I was reading about the death of most of what has been the media world, I found myself regularly laughing out loud.)

Garfield argues that most Internet content consists either of personally uploaded trivia or stolen use of professionally produced content largely purloined from traditional media and backs the thesis up with Internet usage figures. Basically, he contends, few media outlets have found it worthwhile to litigate stolen use of their content, although that seems to be gradually changing. He asserts that, as traditional media continually downgrade their content investments (like replacing expensive TV network dramas with inexpensive reality or talk programs) in the face of declining audience and advertising revenue, there will be less to steal and online will devolve into more amateur content largely because advertising support can't serve as a revenue model to pay for generating online content. Technology, and our natural disinclination

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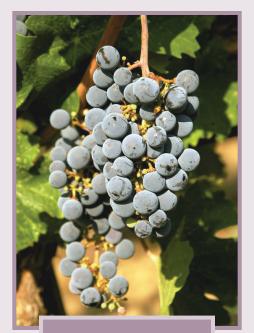
Southern Oregon Wine A Sustainability Story

By Michael Altman

any Rogue Valley residents have no concern that the area is known less for its wine than it could be. Perhaps they prefer to keep the region from becoming a Napa-style wine theme park. On the other hand, emerging from the shadows as a region far from a major city, some southern Oregon wineries are earning high ratings and getting press attention from major wine publications. Many are offering novel grape varietals and from vineyard-tobottle, are setting new standards for viticultural stewardship and sustainability. Some are taking steps towards courting a loyal following of eco-friendly tourists while maintaining the patronage of locals who value the many advantages of sipping wines crafted close to home.

Wineries are doubling efforts to attract visitors during what many owners hope is the end of "The Great Recession," having guests' "staycations" include The Britt Festival in Jacksonville, the Oregon Shakespeare Festival in Ashland, and of course a swing through the Applegate, Bear Creek, and Illinois valleys to taste some of our region's wine.

My introduction to Oregon wine was around noon on a spring weekend in 2001. I was with a friend attempting to taste at Valley View Winery



In the vineyard, perhaps the most powerful force for transformation—enabling wineries like Valley View to grow Tempranillo and Viognier on pre-existing vines—has been the agricultural practice of vine grafting.

after a previous try when the gate and winery were closed. This time the gate was open, so we drove down towards the winery that housed the tasting room at the time. I met Mark Wisnovsky, a member of the family that owns the winery.

Wisnovsky, the president of Valley View, told me that at the time they didn't have an employee to work the tasting room. I told him his problem was solved, and he hired us soon after.

Since then, I've seen the wine industry in southern Oregon bear ever more fruit. There are now wine dinners any given week throughout the region, pairing the distinct food of the area to its wines. There are courses at Southern Oregon University (SOU) on wine chemistry and winemaking classes at Umpqua Community College in

Roseburg, located in the heart of the Umpqua Valley, southern Oregon's northern winemaking tier. Also, a renowned SOU climatology professor Greg Jones is researching the effects of climate change on grape production the world over.

In addition to unusual grape varietals, sustainability and climate change, other buzzwords have emerged during the last decade in the wine industry: carbon footprint, Biodynamics, custom crush, and the not-so-new concept of supporting one's "ocal economy" included.



FAR LEFT: RoxyAnn Winery, east Medford. Thistlecroft Vineyard, Ashland. Owners of Pallet Wine Company, located in downtown Medford. ABOVE: RoxyAnn Winemaker John Quinones.

Grafting and Winecrafting

According to Wisnovsky from Valley View, "After 30 years of growing grapes and making wine, it's refreshing and surprising that our most popular red and white we didn't even produce ten years ago."

When I worked at Valley View, Cabernet Sauvignon and Chardonnay were quite popular. Today, their most popular red and white wines are Tempranillo and Viognier, respectively.

In the vineyard, perhaps the most powerful force for transformation—enabling wineries like Valley View to grow Tempranillo and Viognier on pre-existing vines—has been the agricultural practice of vine grafting. Instead of having to start from newly planted vines, grafting allows a new varietal to be planted on existing rootstock. For example, on abundant standing Merlot vines, a vineyard could graft a more profitable grape such as Grenache or Syrah.

A few years ago, on a volunteer-reporting assignment for Jefferson Public Radio, I covered *Applegate Uncorked*, a wine-tasting event in the Applegate Valley. I interviewed Ted Warrick, one of the owners of Wooldridge Creek Winery, about the process of grafting. He explained the procedure and noted that, "even if you were going back to the same varietal, it's not a bad idea because it revitalizes the plant." Moreover, Warrick said, "You have an existing pump (root) system, and by cutting the trunk off at a foot and a half and putting in new grafts, you have all the energy that's focused onto those little cuttings." Fast forward to 2009, Tempranillo from grafted vines has been one of Wooldridge's offerings since the summer. Though the Tempranillo grape is native to Spain, Earl Jones, owner of Abacela Winery, located in the Umpqua Valley, is credited with bringing Tempranillo to southern Oregon, pioneering its planting in spring of 1995.

Sustainability: From Vineyard to Vessel

Many wineries have found their niche in the sustainability movement, some more willingly than others.

Sustainable practices come in many forms. I first tasted Cowhorn Vineyard and Gardens' wine while interviewing owners Bill and Barbara Steele for JPR. They implement biodynamic agricultural practices, a method of organic farming that treats farms

Greg Jones, SOU professor and climatologist who conducts research for the viticulture and wine industry regionally, nationally and internationally, out in the field using GPS technology to map vineyards in southern Oregon.

PHOTO: LIZ JONES

as unified and individual organisms, emphasizing balancing the holistic development and interrelationship of the soil, plants, and animals as a self-nourishing system. Asked about what makes their operation unique, Bill Steele said, "First, you will see incredible biodiversity—we have not only grapes, we have asparagus, cherries, hazelnuts, and artichokes." Steele added, "An important goal is to minimize the inputs, so we have animals which create manure, manure creates compost, and compost is put on various crops in the field." As a result, fertility in the form of manure or chemical fertilizer doesn't get trucked in from outside, which lowers the use of fossil fuels and thus the carbon footprint.

Cowhorn has also teamed up with the Ashland Food Co-op to recover and recycle used corks with the help of a Corvallis-based outfit that processes them into wine packaging materials. Another company that Cowhorn has begun to collaborate with takes used bottles and turns the bottoms into tumblers and the necks of bottles into stemmed goblets. In the field, Cowhorn and other wineries in our region are employing techniques intended to add fertility, attract pollinators, and control disease and pests.

Efforts continue throughout our region. Brian Gruber, manager of Troon vineyard, one of the original vineyards in the Applegate Valley, explained their method of following organic principles and creating a sustainable farming environment, "We leave alternating rows untilled for the intent of attracting beneficial insects." Gruber added, "We use cover cropping in all rows for managing soil erosion and nourishing the vines with nitrogen-fixing legumes."

In addition to cultivation techniques, Chris Hubert, vineyard manager for Quail Run Vineyards, emphasized their use of more efficient drip irrigation on the vines. Hubert says, "The amount of water that farms around here get for CONTINUED ON PAGE 16

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don Giovanni

November 1 Ashland · 2pm Cascade Theatre · 4pm



The Don Juan legend crackles to life in the hands of the world's most well-

known classical composer, Wolfgang Amadeus Mozart.

Sung in Italian with English subtitles. Running time: 3 hours and 5 minutes with one tenminute intermission. Intermission includes a behind-the-scenes interview.

Madama Butterfly December 6 - Ashland . 2pm



One of the world's most beloved and dramatic operas, *Madama Butterfly* is a classic tale of colliding hearts and cultures set in 19th-century Japan.

Sung in Italian with English subtitles. Running time: 2 hours and 40 minutes with one ten-minute intermission. Intermission includes a behind-the-scenes interview.

SAMSON AND DELILAH

January 10 Ashland · 2pm Cascade Theatre · 4pm



One of the most compelling Biblical tales to emerge from the Old Testament comes

to life in this sweeping epic of a hero who is seduced by a woman and loses his heart, his hair and finally his strength.

Sung in French with English subtitles. Running time: 2 hours and 35 minutes with two ten-minute intermissions. Intermissions include backstage interviews with the cast.

Ashland · 2pm Cascade Theatre · 4pm



A thoroughly Italian work inspired by Viennese operetta, this rarely performed Puccini gem tells the story of love between a kept woman from high society and a naïve younger man of moderate means.

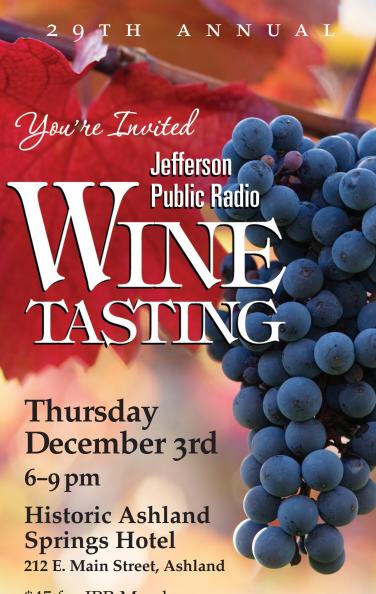
Sung in Italian with English subtitles. Running time: 2 hours and 5 minutes with one tenminute intermission. Intermission includes a behind-the-scenes interview.

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Jefferson Almanac

(66)

I have planned to spend

the summer with my

grandmother, a tape

recorder at my side, good

wine and almond pastry to

tempt the stories out. I

have wished this plan for

the past ten years.

Lara Vesta

High Tide

omen have sat indoors all these millions of years, so that by this time, the very walls are permeated by their creative force, which has, indeed so overcharged the capacity of bricks and mortar that it must needs harness itself to pens and brushes and business and politics."—Virginia Woolf

Last year I received a phone call telling me that my grandma Barbara was in the hospital ICU recuperating from emergency surgery. She was eightyseven years old, fiercely independent, had lived alone since my grandfather died eleven years ago. My grandmother is a writer, has published two books and dozens of articles. She has traveled the world, with my grandfather and

alone. She taught college French and ESL for forty years, loves the book *Sophie's World* and all of A.A. Milne's *Winnie the Pooh* series. She was in the US Navy, the W.A.V.E.S., during WWII, and when I visited her home this past summer we, my grandmother, my mother, my daughter and I, for the first time, viewed her scrapbook. My grandmother has written about many things, but she will not, in spite of the urgings of her daughters and granddaughters, write her life. "It's just not that interesting," she says.

My grandmother is the last living family member of her generational line. An only child, her cousins all deceased, she is now the only storyteller. When she tells stories of her family, the Fultons, the Gillettes, the moon seems to rise in the room, there are gasps of insight, gaps in the wall through which I glimpse my heritage. This happens rarely, a blue horse vision, but it does happen. I have planned to spend the summer with my grandmother, a tape recorder at my side, good wine and almond pastry to tempt

the stories out. I have wished this plan for the past ten years.

When I was a child, storytelling at my grandparents' house happened in the living room by the fireplace and my grandfather's woolen chair. My grandfather told stories of his childhood in Norway, brought out photo albums to illustrate the tales, and

eventually wrote a memoir of his life and experiences. One of his stories became my grandmother's novel. While the stories were told there were sounds in the kitchen, the clink of iron and wood, the sizzle of garlic in a pan of butter, my grandmother's footsteps, heavy and low.

I know that I will lose my grandmother someday, and with her go the stories of my ancestors, the silent

women who wait in her synapses, my great aunt Dorothy who I met when I was six, who lived through the 1906 earthquake and never married, my great-grandmother Irene, for whom I am named.

Women disappear, even our names are eclipsed, Mrs. David Vestnys, Mrs. Sigurd Rosenlund, the silence shakes in each of us. But we are our own thieves, too, for whatever cultural pressures exist our secret and sacred knowledge is most often stolen by our refusal to believe that what we have to say is important.

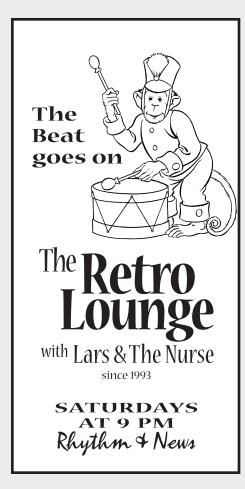
It is the simple knowledge I crave in my grandmother's stories, the truth of emotion that moves beyond social norms and cultural limitations of what womanhood should be into what it is. What is it I wish to know? Secrets. The secrets of initiation. When did you realize you were in love? What was your first sexual experience? When did you write your first article? How did you feel after your third child was born?

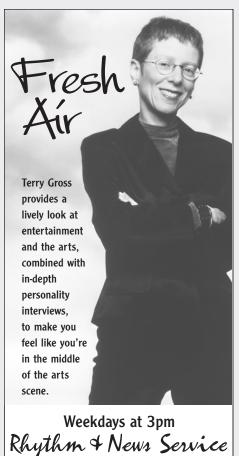
My friend V is beautiful and brilliant, another woman like me, in transition, forever caught between motherhood and the working world. She leans in across a table at the wine bar, the light behind her blinds me for a second. "Why didn't anyone tell me?" she asks. We are both now close to tears. The room spins with our questions. "Why didn't anyone tell me the truth? Why didn't anyone tell me what it was to be a mother?"

I want our grandmother's stories, V's and mine. I want all of their stories, unfiltered, told in the broad light of day. I want all women's stories, every single one that is bitten back or apologized for, every one deemed un-interesting or embarrassing. I want the stories of my students: Maeve, who was raped, Mab, whose husband hits her, and Diana who was abused by her father and her brother. I want their strength and pain, their raw enduring power as much as I want the stories of Susan who is coming to her own art, and Hannah who is creating compassionate transitions for people in hospice, and Beatrice who is giving of her abundance so that other women's lives may grow fruit.

Tonight I cannot sleep. I eat oatmeal in a dark kitchen, the moon waxes gently in the window and as I tell this story, I imagine all the others loosened on tonight. I imagine these stories as prayer and mandate, a swollen tide crashing over the world finance and political soliloquies. The power is in the telling. Each day as women speak, the waters rise.

Lara Vesta teaches English and writing at Pacific University. In addition to oatmeal, she also enjoys Thai food.







Theater and the Arts

Molly Tinsley

Paradox and Paradise

n the final moments of Paradise Lost, Clifford Odets' Depression-era drama, Leo Gordon, pater familias, apologizes to his wife Clara for his inability to avert their slide into bankruptcy and eviction. He concludes, "So in the end nothing is real. Nothing is left but our memory of life. Not as it is . . . as it might have been." The comment has specific meaning for Leo, who has worked to achieve success, only to be betrayed first by the economy (irresponsible financiers) and then by his business partner. It also aptly expresses the concept behind Libby Appel's riveting production, onstage through October 31 in the OSF's Bowmer Theatre. Hopefully readers will have a chance to see the final performance before the curtain closes and November strikes. Her Paradise Lost has the soul of a memory play, eddying like a dream between the achingly poignant and the comically bizarre.

The plot is certainly energized by the naturalistic social protest that Odets is known for, and the downward drag on the Gordons seems an ineluctable chain of cause and effect. The lower half of Marjorie Bradley Kellogg's set presents all the icons of living room realism—comfy sofa, mahogany, oriental carpet. But within this frame some twenty unlikely characters mill around and collide, divulging tantalizing pieces of their own backstories. In the grips of these pre-existing conditions, pursuing their own private destinies, they pull the action this way and that.

Unexplained oddities abound. Within the family, son Ben is an Olympic runner who quits because of a bad heart. He marries the gorgeous blond girl-next-door, Libby, who happens to sport a million-dollar wardrobe. The event draws news coverage, yet he can't parlay his celebrity status into a job more promising than peddling Mickey Mouse toys. His brother Julie, a Wall Street wannabe, has left a low-level bank job because he is dying of sleeping sickness—a disease transmitted only by

an African fly. Libby's father, Gus, official friend of the family, freeloader, and walking *non sequitur*, drives his motorcycle right into the living room.

Will the workers who expose criminal practices in Leo's pocketbook factory receive any justice? Did Gus molest a young woman on the subway? Was his wife's head ripped off during a ride in a convertible? Is he really capable of taking care of Ben and Libby's baby, whom its parents neglect utterly? Would the child's grandmother, Clara, not insist on taking charge? Is the dark secret of Leo's amoral business partner, Sam, sexual impotence, (apparently he embezzled company money to keep himself in expensive cigars)? And what about Ben's death, which happens offstage at the end of Act Two? When Act Three begins, over a year later, it's history. Indeed, the descent to rock-bottom of the Gordons and friends leaves logical realism in a cloud of dust.

Meanwhile, a staircase rises from the clutter of furniture to a different world. The upper level holds only a grand piano. There is no sign of a roof, and we notice that the structural supports for the second floor are impossible clusters of thin silver rods. Upstairs, is the retreat of Leo's daughter, Pearl, a gifted concert pianist who makes pennies giving occasional lessons. Having discovered that love does not conquer economics early in Act One, she engages only briefly and bitterly in the action downstairs, choosing to accompany it instead from the upper realm with haunting pieces like Beethoven's "Fur Elise." She is the artist onstage, and it makes sense to view the random, disjointed action below as her personal but not necessarily accurate "memory of life." This would explain the inconclusiveness of Odets' customary socio-political themeswhen the populist furnace man Pike reminds her of the mass of unemployed workers, she asks, "Who cares about sixteen million? I'm interested in myself."

And the surrender of Pearl's piano at the end is presented as the family's most significant loss.

Paradise Lost has been compared to Chekhov's The Cherry Orchard in its diffused focus on an ensemble of quirky, ineffectual characters, whom it portrays with both ironic detachment and affection. It's perhaps no surprise then that Appel, whose memorable productions of Chekhov distinguished her tenure as OSF's Artistic Director, should bring unerring intuition to the complex mood of Odets' play and instill it so successfully in her actors.

Michael Hume conveys a bedrock integrity to counteract Leo's near-pathetic idealism, while Linda Alper, as his wife Clara let's us know that she knows she's just pretending to deny the signs of disaster. "Eat a piece of fruit," she recommends, whenever the going gets rough. She exudes the solid optimism of one who has decided that love does trump economics after all. David De-Santos' Ben is astute enough to realize that he has bought a lie, but not enough to figure out what and when. His gaiety and flamboyance show a desperate edge. Sarah Rutan's Libby is a 1930's version of Madonna, aggressively sexy, and determined to parlay that quality all the way to the bank. Richard Elmore seems not to know any more than we do what will come out of Gus's mouth next-he is very funny but also frightening in his inscrutability.

Paradise Lost expands beyond socio-political comment into the realm of existential paradox where, as Leo says, "Even going backwards could be moving ahead." And at the end, amid the devastation of his family's fortune, he proclaims, "The truth has found us. For the first time our house has a real

foundation." At that moment the lighting turns the realistic walls of the Gordon's living room transparent, and we see it, like all human-made constructions, for the artificial shell it is.

Playwright Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book, Satan's Chamber (Fuze Publishing) is a spy thriller featuring a female protagonist.

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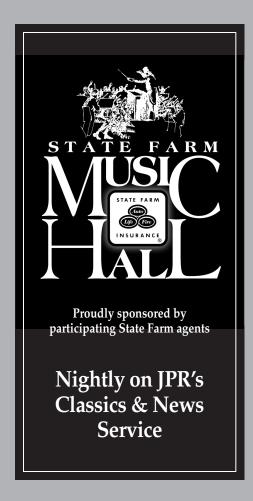
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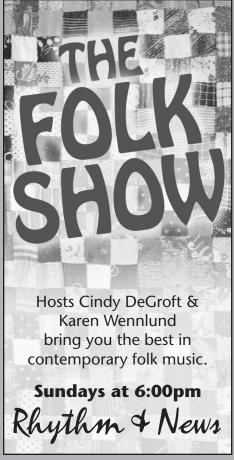
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"This thing called LIFE has been described as a portal, a gateway. This is as close as the infinite and the finite can get. And here, in this life, the finite can experience the infinite." —Prem Rawat

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Inside the Box

Scott Dewing

The Reality of "Net Neutrality"

What currently makes the

Internet a unique

communications medium

is that the big fish can't

just eat the small fish like

that. I have just as much

bandwidth available to get

to www.foxnews.com as I

do to get to www.ijpr.org.

colleague recently asked me what I knew about "net neutrality". I told him that I was neutral on net neutrality because, like many other Internet users, I didn't really know exactly what it

was or what it meant. I did, however, know why the buzz-phrase had recently resurfaced and was swarming Congress, the tech industry, and the

"Net Neutrality" isn't legislation (at least not currently); rather, it is a concept based on a set of principles outlined by the Federal Communications Commission in a 2005 policy statement. Accord-

ing to the FCC, the purpose of the principles was to "encourage broadband deployment and preserve and promote the open and interconnected nature of the public Internet."

The four FCC principles are: 1) consumers are entitled to access the lawful Internet content of their choice: 2) consumers are entitled to run applications and services of their choice, subject to the needs of law enforcement; 3) consumers are entitled to connect their choice of legal devices that do not harm the network; and 4) consumers are entitled to competition among network providers, application and service providers, and content providers.

"The Commission has a duty to preserve and promote the vibrant and open character of the Internet as the telecommunications marketplace enters the broadband age," the FCC concluded. "To foster creation, adoption and use of Internet broadband content, applications, services and attachments, and to ensure consumers benefit from the innovation that comes from competition, the Commission will incorporate the above principles into its ongoing policymaking activities."

Ironically, the phrase "net neutrality" does not appear in the very FCC policy statement that today is cited as the basis of

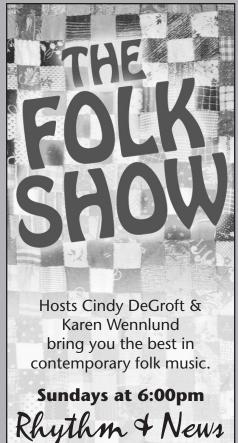
> "net neutrality". That buzz-phrase didn't come until later when consumer advocate groups such as Save The Internet (www.savetheinternet.com) began lobbying Congress to place restrictions on the telecommunications companies that provide access to the Internet in order to ensure equal access and non-discriminatory treatment.

> > The buzz around the

buzz-phrase rose to a crescendo in the media last month following a speech at the Brookings Institute by FCC Chairman Julius Genachowski. In that speech, Genachowski said, "Today, I propose that the FCC adopt the existing [four] principles as Commission rules, along with two additional principles that reflect the evolution of the Internet and that are essential to ensuring its continued openness."

The two additional principles that Genachowski advocated for are: 1) broadband providers cannot discriminate against particular Internet content or applications; and 2) providers must be transparent about their network practices.

"This means they cannot block or degrade lawful traffic over their networks, or pick winners by favoring some content or applications over others in the connection to subscribers' homes," said Genachowski. "Nor can they disfavor an Internet service just because it competes with a similar service offered by that broadband provider. The Internet must continue to allow users to decide what content and applications succeed."



In regard to transparency, "Why does the FCC need to adopt this principle?" Genachowski asked rhetorically. "The Internet evolved through open standards. It was conceived as a tool whose user manual would be free and available to all. But new network management practices and technologies challenge this original understanding. Today, broadband providers have the technical ability to change how the Internet works for millions of users with profound consequences for those users and content, application, and service providers around the world."

For "net neutrality" advocates, Genachowski was drawing blood on the big bad telecoms and providing the needed momentum to push the Internet Freedom Preservation Act of 2009 (H.R. 3458) through Congress. Introduced by Reps. Edward Markey (D-Mass.) and Anna Eshoo (D-Calif.), The Internet Freedom Preservation Act would amend the Communications Act of 1934 "to establish a national broadband policy, safeguard consumer rights, spur investment and innovation...". In short, it would take the concept of "net neutrality" beyond mere FCC policy principles and give it legal teeth to take a bite out of any misbehaving broadband Internet providers.

According to a 2008 Congressional Research Service report *Network Neutrality: Background and Issues*, "As the marketplace for broadband continues to evolve, some contend that no new regulations are needed, and if enacted will slow deployment of and access to the Internet, as well as limit innovation. Others, however, contend that the consolidation and diversification of broadband providers into content providers has the potential to lead to discriminatory behaviors which conflict with net neutrality principles."

The current debate over "net neutrality" pits consumer advocate groups and Congressional leaders who want more government regulations and laws against those who do not, namely, the big telecom companies that provide broadband Internet access to millions of consumers.

Consumer advocates fear that, in the absence of legal protections such as the Internet Freedom Preservation Act, the big telecom companies (AT&T, Comcast, Sprint, and Verizon) will begin practicing "access tiering", that is, charging different fees, establishing different terms and conditions to content, services, or applications providers for access to broadband pipes.

What might that look like? Here's one possible "access tiering" scenario to con-

sider: News Corp., which owns hundreds of media outlets that collectively grossed \$32 billion last year, pays to have its subsidiary Fox News put in the broadband providers' "fast-lane" while other less funded news outlets (like, say, JPR) are left to compete for scraps of bandwidth in the congested pipes of the "lower class" Internet.

What currently makes the Internet a unique communications medium is that the big fish can't just eat the small fish like that. I have just as much bandwidth available to get to www.foxnews.com as I do to get to www.ipr.org. Net neutrality is what dissuades broadband providers from blocking or throttling the speed of Web content based on where it's coming from, who it belongs to or where it's headed.

I'm no longer neutral on "net neutrality". I believe it is a must as the Internet becomes increasingly commercialized and the

broadband provider market becomes increasingly consolidated and monopolistic. Giving "net neutrality" some legal teeth will help ensure that "access tiering" or other content-restricting practices won't stifle the free-flow and access to information. To have a healthy democracy, we must have access to information (and preferably lots of good information). Today, the Internet has become the primary medium for the dissemination and sharing of that information. The reality of "net neutrality" is that it keeps the freedom of open access to that information right where it belongs: in your hands.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org

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FROM NATIONAL PUBLIC RADIO



Recordings

Cindy DeGroft

Authentic Choices

spend a lot of time listening to music in preparation for hosting the Folk Show and for my own pleasure. It always takes me considerable time to decide which ones I should include when I write this column, why they stand out, while others seem lacking. Some of them are sentimental, such as Steve Earle's recent tribute to Townes Van Zandt, simply titled Townes. I don't love everything on this one, but that's because some of these gems will always be dearest to my heart in their original version, sung by the man who wrote them. That said, there are some wonderful covers done by some really fine players.

Levon Helm's *Electric Dirt* is another sentimental choice, but in truth, he is still making music that is fun, hip, relevant, and as soulful as someone of his years has earned the right to be.

Some of my choices are more obscure, although if you listen regularly on Sunday evenings, you'll have heard me give them a lot of airplay. Every track on Rob Lutes collection. Truth or Fiction is good. They are well written, well played, interesting, diverse, melodic and bluesy folk. He reminds me of both Malcolm Holcombe and Chris Smithers.

The release The Near Demise of the Tight Rope Dancer by Antje Duvekot is golden. I'll be listening to this one for a long time to come. She has a lovely voice and writes strong melodies and lyrics. Richard Shindell both produced and contributed his musical talents to Duvekot's work in addition to a large cast of great supporters, John Gorka, Lucy Kaplansky and Mark Erelli to name a few. Antje was raised in West Germany, she credits family members in East Germany for the beautiful lullaby at the end.

The Red Stick Ramblers are a fun, new find for me. They were easily the highlight of a music festival I attended this spring. I brought home their third release, My Suitcase is Always Packed. It speaks of southern Louisana, rangey Cajun and sweet

waltzes, balanced with some smooth style old southern swing. The album features great vocals and instrumentals and some of the finest fiddling. If you like Buddy and Julie Miller you need to take a listen to Written in Chalk. As always, a cornucopia of style, heart, soul, and Americana grit as only they do, along with a fine supporting cast.

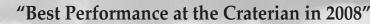
I love Shawn Colvin's new live release. Live, but then, I dearly love Shawn Colvin.

My next choice is partly sentimental, Maura O'Connell released a new album in June called. Naked With Friends. Recorded completely a capella with some of her Nashville friends; it includes hymns, Celtic ballads, and covers as only Maura can deliver. She still has that amazing voice that finds its way into the deepest places in your heart; it takes me into the spiritual realm of my ancestry. If you are a fan of Maura's, please give this one a lis-

Finally, Guy Clark has a new creation produced by his friend and long time guitar player Verlon Thompson, titled Sometimes the Song Writes You. There is nothing flashy about this one, just very good playing and some solid arrangements and of course the kind of lyrics that Guy does so well.

I hope I've given you some choices of interest. It's exciting for me to think that authentic roots music is becoming ever more accessible for all of us. I find that hopeful. I also hope that the programming that JPR brings to the airwaves brightens your life. Thanks for listening and for supporting public radio.

Cindy DeGroft hosts the Folk Show on Sunday evenings from 6-8pm on JPR's Rhythm & News service and at www.ijpr.org.



"Number one in our readers' hearts..."

Medford Sneak Preview, February 2009

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Medford, OR







A labor of love: working the harvest, writer Michael Altman helps haul in the fruit by hand. PHOTOS: STEVEN ADDINGTON WWW.KIATERNA.NET.

water rights is based on growing something like a crop of alfalfa, which uses a tremendous amount of water—we use very little water compared to what our water rights are." He added, "You don't get the erosion you would have from flood irrigation or even sprinklers."

While admitting minimal use of synthetic herbicides, Hubert also mentioned that Quail Run's approximately 300 acres of vineyards comply with Low Input Viticulture and Enology, Inc. (LIVE) practices. Though not as stringent as organic or Biodynamic certification, many producers in the northwest wine industry view LIVE's attention to pest management, wildlife conservation, irrigation, and other farm practices, including a living wage for workers, as a step in the right direction. Other regional vineyards and wineries with LIVE certification include RoxyAnn, Pheasant Hill Vineyard/Trium Wines, and Wooldridge Creek among others.

Facilities Management

Linda Donovan, formerly Cowhorn's winemaker, has started an urban winery in downtown Medford called Pallet Wine Company. I visited there in mid-September as the finishing touches were being put on the building so she could begin crushing grapes for her customers.

Though we didn't discuss her winemaking style, we did talk about her business model, which is quite different from most area wineries. A major part of Donovan's business is taking grapes from assorted vineyards and making wine for those that don't have their own winery. Donovan says, "We offer a service to growers who may

have wanted to build a winery by now but might wait a couple of years to establish a brand and then build."

Pallet's so-called "custom crush" turn-key operation allows the vineyard or client to specify what they want made from their grapes. The customer can spell out percentages of specific varietals in a blend, whether they want the wine filtered, what type of barrel they wish to use, if any, and how long they want the wine aged before bottling and labeling.

Donovan and I spoke a bit about the urban renewal she hopes for in her neighborhood, between Third and Main, on Fir Street in Medford's rejuvenated railroad district.

Referring to Portland's upscale Pearl District, Donovan hopes her downtown business area will eventually be known as the "Pallet District." Hush-hush, the potential future Medford food co-op is rumored to have checked out buildings in the area as well. Who knows? Perhaps we'll see a Rogue Valley light rail stop there some day. All aboard! Next stop Rogue Creamery in Central Point for some wine and cheese.

Though Donovan believes in field and winery Biodynamic and organic practices, her initial effort towards sustainability centers on working out of a standing structure, the Cooley-Neff building, a 21,000 sq ft historic lumber warehouse which she retrofitted, keeping much of the old wood and metal plates so she could build her tasting room with recovered and recycled building materials.

Donovan is seeking Leadership in Energy and Environmental Design (LEED) certification for her winery. LEED encompasses a range of eco-friendly building strategies, including, but not limited to

energy conservation, interior air quality standards, permeable pavement, and the use of non-toxic and recycled building materials.

Timing is Everything

Michael Donovan, no relation to Linda Donovan, is managing director at RoxyAnn Winery. When asked about the recent economic downturn, he pointed out that "Almost every winery has experienced a decrease in sales to fine dining restaurants and bottle shops, but that's not the majority of our sales." Donovan added, "The majority are direct to consumer, mostly through our tasting room, to our wine club, and a small portion direct to consumer via email and direct shipping."

Pallet Wine, Linda Donovan's startup, had undertaken construction during the downturn, and capitalized on what the wine world might call economic "bottle shock." The economic climate thus far has worked to her advantage. "We were able to find a great building at a reasonable price and the labor to get the construction done in two months, which in other years might have taken over a year to get completed," said Donovan, "and the City of Medford worked so well with usthey checked in to see what they could do and understood our time crunch." That is, the crunch before the crush. If her building wasn't completed by September, then she'd have missed her first crush and be sitting on costly real estate and equipment, waiting for 2010 to make her first vintage.

Other Trends

There's a well-worn expression: "What happens in Vegas stays in Vegas." When it comes to grapes, this hasn't entirely been the case in southern Oregon.

Many southern Oregon growers sell grapes to upstate producers. Through this symbiotic relationship, growers benefit from a larger market for their fruit, while upstate wineries get access to warm-weather varietals that traditionally haven't grown in the cooler Willamette Valley, thus broadening their range beyond Pinot Noir, Pinot Gris, Riesling and a few other varietals to which they've been climatically limited.

Some other southern Oregon growers truck grapes north, have their wine made

there, and then bring it back down to sell through southern Oregon tasting rooms and retailers. Aside from the carbon footprint of fruit going up the freeway and bottled wine coming back down, (and possibly going back up again through a distributor) other factors may, in the future, change this practice. Still, wine is getting shipped and trucked all over the world from as far away as Chile, Australia, South Africa, and India with a sizable carbon footprint.

While some scoff at climate change, judging by the number of conferences around the world dedicated to the potential effects of global warming on grape production, the wine industry isn't taking any chances.

On the ground, harvests are changing. Varieties that couldn't ripen in the traditionally far wetter Willamette Valley climate—such as Syrah—now are.

According to Greg Jones, SOU professor and research climatologist who specializes in viticulture, a given grape's tolerance for temperature variations is limited, "Each variety has what is called a 'climate niche' or in other words its baseline climate range that provides for the most optimum growth, production, and especially quality." Jones adds, "This climate niche varies by variety, with some being roughly 2 degrees Celsius and others up to about 4 degrees Celsius or so."

Outside of southern Oregon, there are 800 lb gorillas in two directions. To the south are Napa, Sonoma, and the other California growing regions, while the Willamette, Columbia Valley, and Washington sit to the north. Proponents of southern Oregon grape-growing widely agree that quality is the most important ingredient for sustainable production here at home, but the business climate and the climate itself will continue to have major voices in the decades ahead.

A Panel of Experts

I recently had the good fortune of having dinner with an "ad hoc" panel of wine experts, friends Cheryl Garvey, Ron Stringfield, and Eric Weisinger, all veterans of the wine industry. Garvey is the wine steward at Shop n' Kart in Ashland. Stringfield is southern Oregon sales representative for

Galaxy Wine Company. Weisinger is a winemaking consultant, and former winemaker for Weisinger's of Ashland, a winery his father John still owns. Eric spends half the year in the southern hemisphere, making wine in New Zealand and Australia and hosts a

blog called "The Traveling Winemaker."

In our conversation, Weisinger pointed out that "Winemaking benefits from experience, and anytime a winemaker can get out of the home region and experience winemaking, vineyard management, and other aspects elsewhere, it will work to their advantage." He added, "You can't quantify the value of getting out and working in other regions."

Ron Stringfield, a hobby winemaker who has tended to and made wine from numerous regional vineyards, emphasized that wine is highly dependent on geology-the subterranean climate. "To maximize varietal character and make more expressive wines, better attention must be paid to site selection and soil type," says Stringfield. Fine Cabernet Sauvignon and Sauvignon Blanc, for example, have traditionally grown in gravelly soils, while arguably the world's best Syrah grows in granitic ones. Site selection speaks to "terroir," the characteristic sense of place exhibited by minerality, earthy notes, and subtle aromatic differences in long-established growing regions and renowned wines.

Cheryl Garvey emphasized that vineyards must be put on a higher pedestal than trophy tasting rooms. "Of course they are important," she says, "but when the tasting room is prettier than the wines, what's the point?" Garvey adds, "That may help the winery, but it doesn't help the region."

Though Stringfield, Garvey, and Weisinger had their own personal critiques of southern Oregon wines, they also noted some favorites. They all liked Cowhorn's Rhone-style blend, Spiral 36. This wine combines Roussanne, Marsanne, and Viognier grapes. Garvey recommended some of Trium's and Pebblestone's current releases as well.

Trying to get a last word on southern

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Oregon wine, I made my way to Andy Phillips at the Winchester Inn wine bar in Ashland. I coincidentally ran into Eric Weisinger there, and we tasted a few wines he made from southern Oregon fruit, including some grown in Sam's Valley.

Phillips has some of his own regional favorites, though he concurred with high marks for Cowhorn's Spiral 36. In no particular order, Andy also recommended RoxyAnn 2007 Viognier, Eden Vale 2003 Tempranillo, and Soloro's "Two Sisters" 2005 Syrah, which got special praise. Phillips liked Weisinger's 2007 reserve Chardonnay, (made by Chanda Miller) and the wines of Folin Cellars and Cliff Creek.

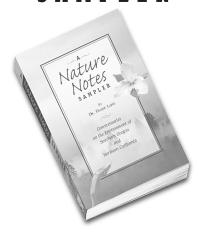
Stringfield and Phillips envision areas of White City and Sam's Valley rising on the regional winemaking horizon. The soil conditions—or rock conditions—are right there for bringing another dimension to the region's viticultural palette. In fact, Phillips believes we're starting to see signs of terroir and proper varietal plantings in certain sites. He also sees great potential for blending wines from the various soil types in different parts of the Rogue Valley and southern Oregon. "The one who gains access to all these sub-regions for blending purposes will show what this region's potential truly offers," said Phillips.

Few will argue that tasting wine is a singularly individual experience. The Jefferson Public Radio wine tasting is a wonderful opportunity for savoring and judging for oneself many diverse and impressive wines that the region has to offer—and a step for sustainability on multiple fronts. This year marks the 29th Annual JPR Wine Tasting & Silent Auction at the Ashland Springs Hotel. Tickets are available now at www.ijpr.org and at (877) 646-4TIX.

More information about southern Oregon wineries is available at www.sorwa.org

Michael Altman is a clinical nutritionist who teaches at Southern Oregon University and the College of the Siskiyous. A resident of Ashland, he also is a hobby winemaker.

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Nature Notes

Frank Lang

Thanksgiving Turkey

he Americas provided the world its largest domesticated gallinaceous bird, a bird that you will likely be eating in the coming weeks, and for some time after. Gallinaceous birds belong to an order that includes quail, grouse, sage hens, pheasants, guinea hens, peafowl, as in peacocks, chickens, and, of course, the bird you you'll consume as endless sandwiches, soups and hashes, the domestic turkey.

Our domesticated birds came to us in a round-about way. Europeans first encountered turkeys in Central America and Mexico in the 1500s as large, tasty birds kept by local natives. Old dried carcasses found in the southwestern United States had crops full of maize and beans, evidence the local people kept the birds. Turkeys, taken back to Spain, bred readily in captivity. They went hence to France and thence to England, and then, full circle, back to North America alongside human emigrants from Europe.

Wild turkeys are alert to the point of supernatural. The wily wild turkey seems to detect the slightest motion and then slip silently, invisibly away. Modern wild

birds defy domestication. Roger Tory Peterson describes our wild turkeys as a streamlined version of the heritage style barnyard turkey.

One striking phenomenon is the turkey's ability to change the colors of its naked head and neck from blue and red to purple, violet and beyond. Depending on the turkey's state of mind, the passage of blood through a subepidermal network of arteries causes the color change. In the male, that state of mind usually has to do with re-



Nature Notes is horrified at what modern agriculture has done to the magnificent turkey.

production. Toms puff up and strut and gobble about with tail feathers erect and fan-like, quills a-rattling, head ornaments tumescent, sights and sounds that hens find irresistible. The turkey is sociable, with flocks of ten to forty birds feeding together. Wild turkeys eat mast, that is, acorns that have accumulated on the forest floor, in abundance. Powerful turkey gizzards that can reduce glass beads to powder in a moment, make quick work of acorns.

Wild turkeys originally ranged from New England south through Florida and Central America west to parts of Arizona and New Mexico, north to South Dakota. Wild turkeys have recently been introduced to new areas in the west as a game bird, including parts of southwest Oregon. After several attempts, the bird appears



well established, much to the delight of turkey hunters and to the chagrin of rural homeowners. Turkeys are big hungry eaters and like all big hungry eaters, what goes in comes out, although in modified form, on rooftops, walks and decks.

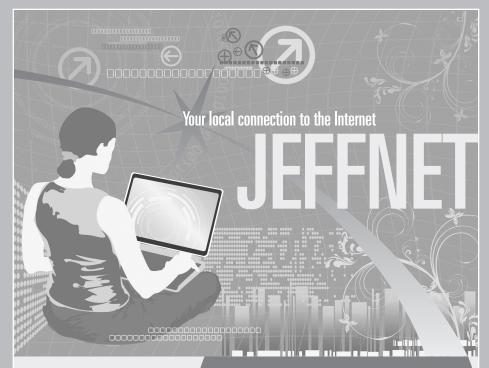
Nature Notes wonders what effect turkeys will have on oak population dynamics. Giant oaks from little acorns grow, you know, but not if little acorns are turned into turkey protein. Others worry that turkey lizard predation might lead to an increase in incidence of lime disease in the west.

Contrary to popular belief, our custom of consuming turkeys at Thanksgiving was not common until the beginning of the 19th Century. Domestication has turned the turkey into the true bimbos of the bird world – big breasted and not too bright - a breed known as Broadbreasted White. Nature Notes is horrified at what modern agriculture has done to the magnificent turkey. Bimbo turkeys are mostly, tasteless, white, breast meat, which is a crime against nature since they can't even fly, and struggle to waddle around. Sex is impossible, poor birds, except for artificial insemination.

However, salvation is at hand in the form of "heritage breeds," turkeys that inhabited barnyards of the past. Attention is now being paid to old-fashioned turkey breeds like the standard Bronze, and Bourbon Red. These birds have a normal balance of dark and white meat. They are succulent, tasty turkeys that strut, gobble, and can do their own thing, if you know what I mean. If you have enough money and get in line early enough, you might get to eat a real turkey for a change, provided you can find a market that sells them. They are not widely available. Perhaps they will be with time.

For those of you who shun all meat, there are always phony turkeys crafted from soybean by-products. As Miss Perkyperky might say, "Now doesn't that sound good?" Happy Holidays.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.



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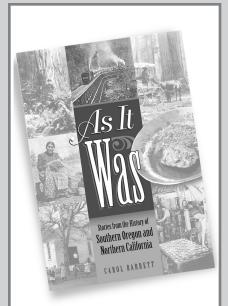
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By CAROL BARRETT

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As It Was

Stories from the State of Jefferson

Nina Pence: Klamath Falls Architect

by Sue Fortune and Craig Stillwell

Wext time you're in Klamath Falls, Oregon, observe carefully its buildings, such as the Favell Museum, Western Bank, Oregon State University Extension Service office, and the Christian Science Church. These buildings and more were designed by pioneering female architect Nina Pence.

In 1945, Pence entered the University of Michigan's College of Architecture as one of two women in a class of about two hundred men. After graduation, the post-war construction boom helped her land a job with a small Klamath Falls design firm, where she served a three-year apprenticeship in preparation for the state exam. Pence was the eleventh woman in Oregon to earn the title "Architect."

For half a century Pence designed or remodeled many Klamath Falls' houses and commercial and non-commercial structures. She served on various state committees involving architecture, and has been active in community organizations, such as the Klamath Art Association, American Association of University Women, and League of Women Voters. She was also recognized as one of Oregon's outstanding women, and is valued in her community as a treasured citizen.

As she recalled in the book *Pioneering Women Architects in Oregon*, "I never worked as if I was a woman architect; I was a woman working in architecture."

Source: Fortune, Sue. "Nina Pence-Architect," Materials from "Basin Women of Achievement," a project sponsored by the Klamath Falls Branch of the American Association of University Women, 2005.

Victor Gardener: A Passion Postponed

by Nancy J. Bringhurst

The Rogue Valley can boast to being home to Victor Gardener, a world-class maker of 450 stringed instruments—some of the finest violins, violas, and cellos being played

throughout the United States and Europe. Gardener was born in 1909. He spent over 30 years logging, ranching, and building roads and dams in the valley, before retiring at 65 to pursue his passion-his dream of building musical instruments.

Gardener never apprenticed or attended a special school, as most do, but learned by studying the masters and visiting museums in Europe. While most violin makers buy their wood, Gardener spent days and weeks trekking through the forests to find his own wood to make his instruments and even his own precision tools.

Remembering the difficult Depression years, Gardener and his wife, Harriet, refused to charge for instructions, wood, or even room and board, and he gave many of his instruments away to poor, aspiring musicians. He charged very little, and donated money from his sales to places like the Lake Creek Fire Department.

According to Gardener, "Violin making has to come from the heart." Lucky are those who own a violin inscribed with Gardener's Italian name: Vittore E. Giarinieri.

Gardener died at age 96 in 2006.

Source: Bringhurst, Nancy J. "Carving a Life of Tradition. Victor Gardener, 'An American Stradivari,'" *Southern Oregon Heritage Today*, January 1999, Vol. 1, No.1

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. As It Was airs Monday through Friday on JPR's Classics & News service at 9:30am and 1:00pm; on the News & Information service at 9:57am following the Jefferson Exchange.

Tuned In From p. 5

to accept advertising, increasingly makes it possible for the public to ignore advertising so online media have no viable method of generating higher cost content to replace broadcast content.

Then there's the state of journalism. In various parts of the nation, the staff of failed newspapers have sought to launch web versions of their work and relied upon a traditional subscription/advertising economic model – and have been notoriously unsuccessful. A tremendous percentage of the news available online has come from traditional news media –which are increasingly failing in their primary businesses. So where will we get our news?

Like I said, it's a rather depressing picture.

Public radio isn't immune to these forces and the cover art on Garfield's book, which contains the logos of various media organizations with a "scratch out" squiggle of lines over all of them, prominently includes NPR. Yet, Garfield seems to posit that the media system which could suffer the least is public broadcasting – because of its tighter connection to the public.

One dimension of Garfield's thesis is that the public will increasingly "take charge" of media in America by both creating and consuming content – and that the best thing traditional outlets can do is "just listen" to them and follow that lead. That, of course, is quite consistent with public radio's general values and approach so, Garfield theorizes, public radio may be better positioned in the new world media order than most other outlets.

I personally suspect that Garfield is right much more than wrong in his assessments of what is happening in our media world and where it will lead. His book, therefore, is both provocative and troubling – especially if, like me, you come from a world in which you have tended to think of media content as, at least potentially, an art form.

There doesn't seem to me to be much artful about the media future Garfield describes - but *The Chaos Scenario* is well worth reading.

Ronald Kramer Executive Director

Poetry

Laton Carter

Oblique

A girl leans down to her bicycle's handlebars. The light changes, her right foot pushes against its pedal. Something makes her mouth half-smile. Then, as if to check this, *no*, she shakes her head.

Contained in her idle car, a woman hears mostly air-conditioning. In the turn lane, too far back to make this light, she forgets to advance—her own skin was paler, but hair long like that, for fingers and worry.

He's waking up. Down the off-ramp, the bus slows, hesitates, at the light pulls to a stop. Now he'll count cats with Barbara. Yesterday was their record: nine. She's in the seat behind him and others are quiet or asleep when she says *four*, *five*, he adds *six*. And her voice again: *A new one*, *seven*—*a kitten*.

The city darkens, is illuminated. To the passenger, from such altitude, its parts move unfastened, through each other.

Indication

The winter light balances with the light inside houses, for a moment steadies, then breaks, dies again.

On my walk, people are in their kitchens. From another room, the cold blue light of the television flickers wildly against a woman's cheeks, her forehead.

In my mind I hear your ecstatic postured voice. The praise you heaped this summer on blackberries, the rolling beauty of words you couldn't not say twice.

Life is not boundless.

As much as I loved your loving of things, I knew we would go back. I would be the same.

In the calm regularity of streets and seconds, the space I make for worry.

This month's poems are from Laton Carter's *Leaving* (The University of Chicago Press), which won the 2005 Oregon Book Award for Poetry. He teaches creative writing at Portland State University, and lives in Eugene. New poems are forthcoming from *Notre Dame Review, The Fourth River*, and *Burnside Review*.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon, Jefferson Monthly poetry editors 126 Church Street Ashland, OR 97520.

SPOTLIGHT

Clayfolk: A Southern Oregon Tradition

By Julia Janeway

hat began as a grass-roots organization of potters has become a popular tradition: this year, Clayfolk holds its 34th annual show and sale at the Medford Armory on November 20–22nd.

"The public gets the opportunity to see an amazingly diverse collection of clay art," says Ashland potter Cheryl Kempner, describing how the work of 60 artists ranges from large scale sculpture and raku platters to utilitarian dinnerware, tiles, and jewelry.

It's also a chance for

the artists to connect with the community. Because Clayfolk is dedicated to educating others about clay, the show offers hands-on experiences for kids. There are live demonstrations—potters working with clay slabs, creating coil sculptures, or throwing on the potter's wheel.

"Clayfolk's demo area is open, small and friendly," says Applegate potter Dennis Meiners. As a presenter, Meiners delights in risk, usually making a significant change in the way he forms a piece. He hopes that "the audience can get an idea of what goes into the act of making." "If a piece sags or fails," Meiners tells how "folks can experience failure and learn." He also jokes that when the demo piece turns out well, the audience can witness his "utter amazement."

Clayfolk was started "almost by accident," according to Bonnie Morgan, potter and owner of the former Southern Oregon Pottery Supply in Talent.

In the 1970s, many potters moved to southern Oregon but lived and worked in rural isolation. They had difficulty acquiring clay and materials. Like Morgan, they longed for connection to a larger clay community.

So it was in the spring of 1976, when Morgan and potter Nancy Klapak invited a handful of interested people to gather for a potluck in a woodcarver's outbuilding on Oak Street, Ashland. Their idea was to meet once a month to share ideas and experiences. It was from this humble beginning that Clay-

folk, Southern Oregon's nonprofit organization for ceramic artists, was born.

Currently Clayfolk boasts over 150 members and is the oldest ceramic artists' organization in the state. Although the majority of members still hail from southern Oregon and northern California, Clayfolk has also started to attract artists from as far away as Eu-

gene and Portland.

This year, live entertainment

kicks off the Clayfolk show

Friday night from 4 to 9pm.

On Saturday, November 21,

doors open from 10am to

7pm and on Sunday from

10am to 4pm. The Medford

Armory is located at 1701

South Pacific Hwy. For more

information, visit

www.clayfolk.org.

Each year Clayfolk sponsors workshops, bringing in nationally known potters such as Paul Soldner and Karen Karnes. The organization also buys books for the library system and sponsors the Ellice Johnston Scholarship, which annually awards \$1,500 to an art student attending college in Oregon or Northern California.

As for Clayfolk's annual show and sale, Meiners calls it "the tail that wags the Clayfolk dog."

Original Clayfolk potters laugh when they describe how the annual show used to be held in vacant stores around the valley. Or how they could only afford word of mouth advertising.

Today the polished and professional show attracts over hundreds of people to the Medford Armory. Record sales are often set, with visitors returning several times during the weekend. In turn, the show funds Clayfolk's continuing efforts to educate others about the delight of working with clay.

For more information, visit





ABOVE: Penelope Dews, Frog Vessel LEFT: Nancy Adams, Owl Box



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Coos Bay, OR · (541) 267-0186

Bandon Glass Art Studio Bandon, OR · (541) 347-4723

Coos Art Museum

Coos Bay, OR · (541) 267-3901

Houston's Custom Framing & Fine Art Ashland, OR · (541) 482-1983

> The Living Gallery Ashland, OR · (541) 482-9795

Rogue Gallery & Art Center Medford, OR · www.roguegallery.org

The Talent Art Gallery

Talent, OR · (541) 897-0220 www.talentartgallery.com

HEALTH CARE

Allergy and Asthma Center of Southern Oregon

Medford, Ashland, Klamath Falls www.allergyasthmaso.com

Asante Health System Medford, OR · (541) 789-4241

Atrio Health Plans www.ATRIOhp.com – (877) 672-8686

Dr. Holly Easton Ashland, OR \cdot (541) 482-2032

Gastroenterology Consultants, P.C. Medford, OR · (541) 779-8367

Dr. Allen Goodwin Roseburg, OR · (541) 677-9700

Hypnosis Technology Institute Medford ⋅ (541) 608-0512

Kathleen Manley, D.C. Ashland, OR · (541) 482-3362

McKenzie Medical Imaging Springfield, OR · (541) 726-4694 MD Imaging

Redding, CA · (800) 794-XRAY Mercy Medical Center · Redding Mercy Medical Center · Mt. Shasta 24-MERCY

Ann Michael, D.C.- Chiropractor Klamath Falls, OR · (503) 883-2263

Oregon Advanced Imaging (541) 608-0350 · www.oaimaging.com

Providence Medical Group Medford, OR · (541) 732-6003 **Redding Family Medical Group** Redding, CA · (530) 244-4034

Dr. Lonn Robertson Family Dentistry Springfield, OR (541) 746-6517

> **Dr. Raymond Saxer, DC** Redding, CA · (530) 223-3263

Self Integrative Care Ashland, OR \cdot (541) 482-6777

Shasta Regional Medical Center Redding, CA

Sky Lakes Medical Center Klamath Falls, OR · www.skylakes.org

Southern Oregon Family Practice Ashland & Talent · (541) 482-9571

Trllium Community Health Plans www.trilliumchp.com

Ronald G. Worland, MD, Plastic Surgery Medford, OR · (541) 773-2110

HOME, GARDEN & GIFT

Cedar Electric Lighting Showroom North Bend, OR · (541) 756-3402

Cone 9 Cookware & Espresso Bar North Bend, OR · (541) 756-4535

Coos Bay Satellite, Audio and Spa Coos Bay, OR (541) 266-8927

> Grange Co-op www.grangecoop.com

www.grangecoop.com

Talent, OR · (541) 535-2332 · www.nicanelly.com

Northwest Nature Shop Ashland, OR · (541) 482-3241

Phoenix Organics Garden & Eco-Building Center

4543 S. Pacific Hwy, Phoenix, OR (541) 535-1134

Soul Connections

Mt. Shasta, CA \cdot www.soulconnectionstore.com

The Velvet Elephant

Mt Shasta, CA · www.velvetelephant.com

Wild Birds Unlimited Medford, OR · (541) 770-1104

INDIVIDUALS, BUSINESSES & ORGANIZATIONS

Aquatics Foundation of Southern Oregon www.southernoregonswim.org

Ashland Audiowalk

www.ashlandaudiowalks.org · (541) 488-4424

Ashland Chamber of Commerce www.ashlandchamber.com · (541) 482-3486

Ashland Department of Parks & Recreation

City of Ashland

Conservation CommissionAshland, OR · www.greenashland.org

ClayFolk www.clayfolk.org

Community Emergency Response Team – CERT (541) 552-2226

Coos Bay Library Foundation Coos Bay, OR · (541) 269-1101

Eureka Symphony

First 5 Shasta

Redding, CA · www.first5shasta.org

FOTAS (Friends of the Animal Shelter) www.fotas.org

Havurah Shir Hadash

Ashland, OR \cdot www.havurahshirhadash.org

Jackson County Library Foundation www.jclf.org

Jefferson Classical Guitar Society

Jefferson Baroque Orchestra www.jeffersonbaroque.org

> Mark & Lynnette Kelly Ashland, OR

Klamath County Library Foundation Klamath Falls, OR · (541) 882-8894

Klamath-Siskiyou Wildlands Center www.kswild.org

Lithia Artisans Market

Ashland, OR · Calle Guanajuato

Charles & Lupe McHenry
On behalf of Access Food Share

Oregon Community Foundation

Medford · (541) 773-8987

Oregon Cultural Trust

www.culturaltrust.org
The Fran & Tim Orrok Family Fund

Dr. John Wm. and Betty Long Unruh

Fund of the Oregon Community Foundation Rogue Valley Growers & Crafters Market

Medford & Ashland
Rogue Valley Manor Foundation

Medford, OR · www.retirement.org
Rogue Valley Transportation District

Medford, OR · www.rvtd.org

ScienceWorks Hands-On Museum Ashland, OR

www.scienceworksmuseum.org
Smart Business Program

www.RogueSMART.org

The Southern Oregon Land Conservancy
(541) 482-3069 · www.landconserve.org

SOU – Kawai Piano Loan Program (541)552-8488

> Norm, Kathy & Spencer Smith Roseburg, OR

Upper Sacramento River Exchange Dunsmuir, CA · (530) 235-2012

LANDSCAPING & GARDENING

Beaver Tree Service, Inc.

Ashland – Medford – Central Point www.beavertree.net

Brooks Farms and Gardens

Grants Pass, OR \cdot (541) 471-9056 www.brooksfarmsandgardens.com

Commercial Landscape Services Redding, CA · (530) 223-6327

Creekside Gardens Redding, CA · (530) 229-0765

Plant Oregon

Talent, OR · (541) 535-3531

Upcountry Gardens Shingletown, CA · (530) 474-3240

LEGAL SERVICES

Black, Chapman, Webber & Stevens Medford, Grants Pass, Klamath Falls, Bandon & Yreka (541) 772-9850

Jamie Hazlett

www.medfordtriallawyers.com Medford, OR · (541) 773-3619

Brian Law Firm

Medford, OR · (541) 772-1334 Foss, Whitty, Littlefield,

McDaniel & Bodkin, LLP Coos Bay, OR · (541) 267-2156

Jerry Haynes Law

Medford, OR · (541) 491-1433 www.jerryhayneslaw.com Margaret Melvin

Coos Bay · 541-269-5225

Law offices of Jeffrey C. Stotter Redding, CA · (530) 241-6384

David G. Terry, P.C. Roseburg, OR · (541)673-9892

MOVING & STORAGE

Lock N Key Storage www.locknkeystorage.com ⋅ (541) 772-0157

Mistletoe Storage

Ashland · (541) 482-3034 www.mistletoestorage.com

MUSEUMS

Coos Art Museum

Coos Bay, OR · (541) 267-3901

Turtle Bay Exploration Park Redding, CA · www.turtlebay.org

ORGANIZATIONS

Chamber Music Concerts

www.ChamberMusicConcerts.org · (541) 552-6154

IBEW Local 659

Central Point, OR · www.ibew659.org

Jackson County Amateur Radio Service www.jacres.net · (541) 482-2222

REAL ESTATE

Brentwood Home Inspections

Coos Bay, OR · (541) 888-3761 www.brentwoodinspections.com

CARR Real Estate Appraisals

Redding, CA · (530) 221-6023 Century 21 Best Realty, Coos Bay (800) 641-1653

Anne Collins & Diana Crawford Prudential Seaboard Properties Coos Bay, OR · (541) 269-0355

Cushman & Tebbs Sotheby's International Realty Scott Ralston, Broker · (541) 488-0217

> Jan Delimont, Broker Prudential Seaboard Properties

Coos Bay, OR · www.coosbayproperties.com

Hawks & Co. Realtors Roseburg, OR · (541) 673-6499

Steven Haywood – Bank of America Mortgage Redding, CA · (530) 242-6352

RECREATION

The Bike Shop Redding, CA · (530) 223-1205

Hellgate Excursions

Grants Pass, OR ⋅ (800) 648-4874

Redding Sports LTD

Redding, CA · (530) 221-7333

Rogue Valley Cycle Sport
Ashland & Medford, OR · (541) 488-0581

Rogue Valley Runners Ashland, OR – (541) 201-0014 www.roguevalleyrunners.com.

RESTAURANTS

The Black Sheep Ashland, OR \cdot (541) 482-6414

The Breadboard Restaurant Ashland, OR · (541) 488-0295

Cornerstone Bakery & Cafe Dunsmuir, CA (530) 235-4677 Kaleidoscope Pizzeria & Pub Medford, OR · (541) 779-7787

Lynnie's Bakery Café

Dunsmuir, CA · (530) 235-4258

Mendocino Café

www.mendocinocfae.com

Roger's Zoo

North Bend, OR · (541) 756-2550 The Village Pantry Restaurants

Eureka · Arcata · McKinleyville **Wild Goose Café & Bar** Ashland, OR · (541) 488-4103

TRAVEL/LODGING

Ashland Springs Hotel ashlandspringshotel.com · (541) 488-1700

> Ashland's Tudor House Ashland, OR · (541) 488-4428

Chateau at the Oregon Caves www.oregoncavesoutfitters.com (541) 592-3400

Cold Creek Inn

Mt Shasta · www.coldcreekinn.com

Rogue Travel

(541) 482-6050 · www.go2southafrica.com

VETERINARIANS/ANIMAL CARE & ADOPTION

Friends of the Animal Shelter www.fotas.org · (541) 774-6646

WEARABLES & JEWELRY

Bug a Boo Children's Wear Ashland, OR · (541) 482-4881

Directions

Mt. Shasta, CA · (530) 926-2367 **Earthly Goods**

Ashland, OR · (541) 488-8080 Footwise – The Birkenstock Store

Eugene, OR \cdot www.footwise.com

Nimbus Ashland, OR · (541) 482-3621

The Websters
Ashland, OR · (541) 482-9801

WELLNESS / BEAUTY / SPAS / FITNESS

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Herb PharmWilliams, OR · (800) 348-4372
www.herb-pharm.com

Hot Spring Spa

Medford, OR · (541) 779-9411 Rogue Rock Gym

(541) 245-2665 · www.roguerockgym.com **Torty's Fitness** Redding, CA · www.tortys.com

WINERIES & BREWERIES

Foris Winery

Cave Junction, OR · www.foriswine.com

RoxyAnn Winery

Medford, OR · www.RoxyAnn.com

South Stage Cellars

Jacksonville, OR · www.southstagecellars.com Vallev View Winerv

Jacksonville, OR · (541) 899-8468

Trium Wine
Talent, OR

Visit our online Underwriter Directory at www.ijpr.org.

Rhythm & News

www.ijpr.org



Stations

KSMF 89.1 FM

KSBA 88.5 FM

COOS BAY

KSKF 90.9 FM

KLAMATH FALLS

KNCA 89.7 FM BURNEY/REDDING

KNSQ 88.1 FM

Translators

CALLAHAN/ FT. JONES 89.1 FM

CAVE JCT. 90.9 FM

GRANTS PASS 97.7 FM

PORT ORFORD 89.3 FM ROSEBURG 91.9 FM

YREKA 89.3 FM

0.00

7:50am California Report

N. CALIFORNIA STATIONS ONLY:

Monday through Friday

5:00am Morning Edition

9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café 8:00pm Undercurrents 1:00am World Café (repeat)

Saturday

6:00am Weekend Edition

10:00am Wait Wait...Don't Tell Me!

11:00am Car Talk 12:00pm E-Town

1:00pm Mountain Stage

3:00pm West Coast Live

5:00pm All Things Considered

6:00pm American Rhythm

8:00pm Keller's Cellar 9:00pm The Retro Lounge

10:00pm The Blues Show

Sunday

6:00am Weekend Edition

9:00am Marian McPartland's Piano Jazz

10:00am Jazz Sunday

2:00pm Rollin' the Blues

3:00pm Le Show

4:00pm Wait Wait...Don't Tell Me!

5:00pm All Things Considered

6:00pm Folk Show 9:00pm Mountain Stage

11:00pm Undercurrents

Rhythm & News Highlights

Marian McPartland's Piano Jazz

• FM Translators provide low-powered local

Nov 1 · Remembering Blossom Dearie

Singer, pianist and songwriter Blossom Dearie had one of the most distinctive voices in jazz. She paired that delicate, childlike delivery with swinging piano playing, decorating such humorous tunes as "I'm Shadowing You" and "My New Celebrity Is You." On this program from 1985, Dearie performs her hits and joins McPartland for a piano duet of "Everything I've Got Is Yours."

Nov 8 · Aaron Diehl

service.

Pianist Aaron Diehl is a very recent graduate of The Juilliard School of Music, but he's most assuredly an up-and-coming force in jazz. Dubbed "the Real Diehl" by the reigning prince of jazz, Wynton Marsalis, Diehl displays a brilliant technique and a truly creative approach to music whether he's interpreting Tatum, Ellington, or Mozart. He joins McPartland on "April in Paris" and "One Morning in May."

Nov 15 · Randy Brecker with guest host Bill Charlan

Trumpeter Randy Brecker has been a tireless explorer of all kinds of musical genres, from funk to Brazilian to mainstream jazz. Brecker brought along his group to this Piano Jazz where he joins guest host Bill Charlap and performs some of his own tunes including "There's a Mingus A Monk Us," "Skunk Funk" and "Moontide." Charlap joins the group for "All the Things You Are."

Nov 22 · George Shearing

English pianist George Shearing has appeared on Piano Jazz four times over the last 30 years — a record shared with Bobby Short for most appearances by a single guest. In this program from 1987, McPartland reminisces with her fellow countryman about obscure British tunes and the two

have fun re-harmonizing "God Save the Queen." Shearing sings and plays Cole Porter's "After You" and the two end with a two piano version of "Indiana."

Nov 29 · Sheila Jordan with guest host Jon Weber

Sheila Jordan's unique singing style lights up Piano Jazz with guest host Jon Weber. Jordan reflects on her early inspirations in Detroit and chasing the great Charlie Parker, who later became a close friend. Along with brilliant pianist and collaborator Steve Kuhn, Jordan sets flame to "Hum Drum Blues" and "The Touch of Your Lips."



Pianist Aaron Diehl, a recent graduate of The Juilliard School of Music, joins Marian McPartland on the November 8th broadcast of *Piano Jazz.*



American jazz singer and songwriter Sheila Jordan speaks with *Piano Jazz* guest host Jon Weber on November 29th.

Mountain Stage

Nov 7 Regina Spektor
Yo La Teng
Sonny Landreth
Will Hoge
Great Lake Swimmers

Nov 14 Squirrel Nut Zippers
Southern Culture on the Skids
The Coal Men
These United States
Mountain Stage NewSong Contest Winner

Nov 21 Kathy Mattea
The Songcatchers
The Ahs
Shannon Whitworth
Or, The Whale

Nov 28 Nellie McKay
Elvis Perkins in Dearland
A.A. Bondy
Zee Avi
TBA

www.ijpr.org



Stations

KSOR 90.1 FM*

ASHLAND

*KSOR dial positions for translator communities listed below

KSRG 88.3 FM ASHLAND

KSRS 91.5 FM ROSEBURG

KNYR 91.3 FM YREKA

KOOZ 94.1 FM MYRTLE POINT/ COOS BAY

KLMF 88.5 FM KLAMATH FALLS

KNHT 107.3 FM RIO DELL/EUREKA

KLDD 91.9 FM MT. SHASTA

Monday through Friday

5:00am Morning Edition 7:00am First Concert 12:00pm Siskiyou Music Hall

4:00pm All Things Considered 7:00pm Exploring Music 8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition

8:00am First Concert

10:00am JPR Saturday Morning Opera

with Don Matthews 2:00pm Siskiyou Music Hall

3:00pm Car Talk

4:00pm All Things Considered 5:00pm On with the Show 7:00pm State Farm Music Hall

Sunday

Klamath Falls 90.5

Langlois, Sixes 91.3

Lakeview 89.5

LaPine, Beaver

Marsh 89.1

6:00am Weekend Edition 9:00am Millennium of Music

10:00am Sunday Baroque 12:00pm Siskiyou Music Hall

2:00pm Performance Today Weekend 4:00pm All Things Considered 5:00pm Chicago Symphony Orchestra

7:00pm State Farm Music Hall

Translators

Bandon 91.7 Big Bend, CA 91.3 Brookings 91.1 Burney 90.9

Camas Valley 88.7 Canyonville 91.9 Cave Junction 89.5 Chiloquin 91.7

Coquille 88.1 Coos Bay 89.1 Crescent City 91.1 Etna/Ft. Jones 91.1 Gasquet 89.1

Lincoln 88.7 Gold Beach 91.5 Mendocino 101.9 Grants Pass 88.9 Port Orford 90.5 Happy Camp 91.9

Parts of Port Orford, Coquille 91.9 Redding 90.9 Weed 89.5

Classics & News Highlights

* indicates birthday during the month.

First Concert

strongest transmitter and provides cover-

age throughout the Rogue Valley.)

service.

• FM Translators provide low-powered local

- Nov 2 M Rimsky-Korsakov: Mlada Suite
- T Liszt: Grand Concert Fantasy on La Nov 3 Sonnambula
- Nov 4 W Mozart: Symphony No. 36, "Linz"
- R. Strauss: Till Eulenspiegel's Merry Nov 5
- F Copland: Clarinet Concerto Nov 6
- M Rodrigo: Concierto de Aranjuez
- Nov 10 T Couperin*: Troisième Concert Nov 11 W Delius: North Country Sketches
- Nov 12 T Borodin*: Overture and Polovtsian
- Dances from Prince Igor Nov 13 F Chadwick*: String Quartet No. 1
- Nov 16 M Alfred Hill*: The Lost Hunter
- Nov 17 T Veracini: Sonata Prima in G minor
- Nov 18 W Paderewski*: Fantasie Polonaise
- Nov 19 T Saint-Saëns: Septet
- Nov 20 F Beethoven: Leonore Overture No. 2
- Nov 23 M de Falla*: Pièces espagnoles
- Nov 24 T Bach: Cello Suite No. 5
- Nov 25 W Brahms: Variations on a Theme of
- Nov 26 T Don Ray: Family Portrait - Suite No.
- Nov 27 F Devienne: Flute Concerto No. 7
- Nov 30 M Ibert: Divertissement

Siskiyou Music Hall

- Nov 2 M Kalkbrenner*: Piano Concerto No. 1 in D minor
- Mendelssohn: Octet in E flat major Nov 3
- Nov 4 Vaughan-Williams: Symphony No. 8
- Nov 5 Franz Liszt: Hungarian Rhapsodies
- Nov 6 F Haydn: Symphony No. 103, "Drumroll"
- M Prokofiev: Romeo & Juliet Suite No. Nov 9
- Nov 10 T Felix Draeseke: Symphony No. 1 in G
- Nov 11 W Romberg*: Flute Quintet No. 2 in D
- Nov 12 T Dohnanyi: Cello Sonata in B flat minor
- Nov 13 F Chadwick*: Symphonic Suite
- Nov 16 M Peterson-Berger: The Story of Sleeping Beauty
- Nov 17 T Juan Arriaga: Symphony in D major
- Nov 18 W Weber*: Clarinet Quintet in B flat major
- Nov 19 T Carl Czerny: Grand Sonata for Piano
- Nov 20 F Eyvind Alnaes: Piano Concerto in D
- Nov 23 M Chopin: Piano Concerto No. 2
- Nov 24 T Mozart: Sinfonia Concertante in E flat major



Kathryn Cowdrick plays Julia Child in Lee Hoiby's operatic monologue for mezzo-soprano entitled Bon Appétit, based on an actual PBS episode of the internationally renowned chef's original television series.

Nov 25 W Peder Gram*: Symphony No. 1

Nov 26 T Rachmaninov: Variations on a Theme of Chopin

Nov 27 F Krommer*: Partita in E flat major

Nov 30 M Alkan*: Concert Sonata in E

News & Information

www.ijpr.org



- gional service.
- FM Transmitter
- FM Translators provide low-powered local

Stations

KSJK AM 1230 TALENT

KAGI AM 930 **GRANTS PASS**

KTBR AM 950 ROSEBURG

KRVM AM 1280

KSYC AM 1490

KMJC AM 620 MT. SHASTA

KPMO AM 1300 MENDOCINO

KNHM 91.5 FM BAYSIDE/EUREKA

KJPR AM 1330 SHASTA LAKE CITY/ REDDING

Translator

Klamath Falls 91.9 FM

Monday through Friday

5:00am BBC World Service 7:00am Diane Rehm Show 8:00am The Jefferson Exchange

10:00am Here & Now 11:00am Talk of the Nation 1:00pm To the Point

2:00pm World Briefing from the BBC

3:00pm The Story 4:00pm On Point 6:00pm Newslink 7:00pm As It Happens

8:00pm The Jefferson Exchange (repeat of 8am broadcast)

10:00pm BBC World Service

Saturday

5:00am BBC World Service 7:00am Inside Europe 8:00am The State We're In 9:00am Marketplace Money 10:00am Living On Earth 11:00am On The Media 12:00pm This American Life

1:00pm West Coast Live

3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge

7:00pm Soundprint 8:00pm The Vinyl Cafe 9:00pm BBC World Service

Sunday

5:00am BBC World Service

7:00am Soundprint

8:00am To the Best of Our Knowledge

10:00am Whad'Ya Know

12:00pm Prairie Home Companion

2:00pm This American Life

3:00pm LeShow

4:00pm The World Today (BBC) 5:00pm Marketplace Money 6:00pm On The Media 7:00pm Living On Earth 8:00pm BBC World Service

Exploring Music with Bill McGlaughlin

Week of November 2 · The Viola

We'll celebrate some of the exquisite music written for the violin's

darker cousin, including music by Hindemith and

Week of November 9 · Tone Poems

In a literal case of art imitating life, symphonic music is freed from its traditional structures and takes a programmatic turn.

Week of November 16 · Rachmaninov

The finest example of late Russian Romanticism, we'll take five hours to explore the life and music of this lyrically gifted pianist and composer.

Week of November 23 · All in the Family Composers and their kin, including the Bachs, Scarlattis, Mendelssohns, Schumanns, and many more.

Week of November 30 · Variations Exploring themes and variations.

JPR Saturday Morning Opera with Don Matthews

Nov 7 · Faust by Charles Gounod Conductor: Richard Bonynge Franco Corelli, Nicolai Ghiarov, Joan Sutherland, Robert Massard, Margreta Elkins, Monica Sinclair, Raymond Myers, Ambrosian Opera Chorus, The

Choir of Highgate School, London Symphony Orchestra

Nov 14 · *Alcina* by George Friderick Handel Conductor: Alan Curtis

Joyce DiDonato, Maite Beaumont, Karina Gauvin, Sonia Prina, Kobie van Rensberg, Laura Cherici, Vito Priante, Il Complesso Barroco

Nov 21 · Arabella by Richard Strauss Conductor: Georg Solti

Otto Edelmann, Ira Malaniuk, Lisa della Casa, Hilde Gueden, George London, Anton Dermota, Waldemar Kmentt, Eberhard Wächter, Harald Pröglhöf, Mimi Coertse, Judith Hellwig, Wilhelm Lenninger, Fritz Sengl, Otto Vajda, Karl Kolowratnik, Vienna State Opera Chorus, Vienna Philhar-

Nov 28 · Hansel and Gretel by Engelbert

Humperdinck

Conductor: Charles Mackerras

Jennifer Larmore, Rebecca Evans, Rosalind Plowright, Robert Hayward, Jane Henschel, Sarah Tynan, Diana Montague, New London Children's

Choir, Philharmonia Orchestra

Bon Appétit by Lee Hoiby (Libretto by Julia Child)

Conductor: Benton Hess

Kathryn Cowdrick, Eastman Opera Theatre Or-

chestra



The legendary Hungarian-British orchestral and operatic conductor, Sir Georg Solti (1912-1997).











ROGUE VALLEY

Theater

- ◆ Camelot Theatre Company presents *Doubt, A Parable* by John Richard Shanley, thru Nov. 8th. Call for show times. Located at Talent Ave. & Main St., Talent. (541)535-5250. www.camelottheatre.org
- ◆ Oregon Stage Works continues its presentation of *Glengarry Glen Ross* by David Mamet thru Oct. 19th. Performances at 8 pm, Sundays at 2 pm. Located at 185 A St., Ashland. (541) 482-2334. www.oregonstageworks.org
- ◆ The Oregon Cabaret Theatre presents two Truman Capote short stories in *Holiday Memories*, Nov. 11th-Dec. 31st. Performances Thurs.-Mon. at 8 pm with Sun. brunch matinees at 1 pm. Located at 1st & Hargadine Sts., Ashland. (541) 488-2902. www.oregoncabaret.com
- ◆ Southern Oregon University Department of Theatre Arts presents two fall term productions. Noel Coward's *Blithe Spirit* runs from Nov. 12th-22nd. And Nov. 5th-15th, *Anton in Show Business*" by Jane Martin. At the Theatre Arts building on South Mountain Ave., Ashland. (541) 552-6348 www.sou.edu/theatre/calendar

Music

- ◆ The Siskiyou Institute presents saxophonist David Valdez on November 5th, 7 pm. At the Paschal Winery in Talent. (541) 488-3869 or email info@siskiyouinstitute.com
- ◆ The Jefferson Baroque Orchestra and Chorus opens its 16th Season with a performance of Handel's "Ode for St. Cecilia's Day." In Ashland on Nov. 15th, 3 pm, at the Unitarian Center, 87 Fourth St. In Grants Pass on Nov. 16th, 8 pm, at Newman Methodist Church, 132 NE B St. (541) 502 2681
- ◆ Craterian Performances present the following musical events:

Nov. 7 th, Rogue Valley Symphony with Rhett Bender, Saxophone at 8 pm Nov. 8 th, An Evening of Classic Lily Tomlin at 7:30 pm

Nov. 14 th, Youth Symphony of Southern Oregon at 7:30 pm

Nov. 20 th, GingerBread Jubilee at 5:30 pm Nov. 28 th, Rogue Valley Symphony - Holiday Pops at 7 pm

At the Craterian Ginger Rogers Theater, $23\ S$. Central Ave., Medford. (541)779-3000. www.craterian.org

◆ St. Clair Productions presents two shows this month. On Nov. 13th, singer/songwriter Ari Hest.



Craterian Performances presents *An Evening of Classic Lily Tomlin* at 7:30 pm on November 8th.

On Nov. 20th, two-time Grammy winner and Native American flutist, Mary Youngblood. Tickets are available at the Music Coop in the A St. Marketplace, online or by calling. Performances begin at 8 pm. at the Unitarian Center, 4th and C Sts., Ashland. (541) 535-3562. www.stclairevents.com

◆ St. Mark's Episcopal Church presents an Evensong service featuring Vivaldi's "Gloria," the St. Mark's Chancel Choir, vocal soloists and instrumentalists on Nov. 15th, 3 pm. St. Located at 5th and Oakdale in Medford. (541) 858-8037

Exhibitions

- ◆ First Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541) 488-8430. www.ashlandgalleries.com
- ◆ First Friday Art Night in downtown Grants Pass features music and art at shops, galleries and restaurants at H & 5th Sts. from 6-9pm. (541)787-7357

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to paul.b.christensen@gmail.com

November 15 is the deadline for the January issue.

For more information about arts events, listen to JPR's Calendar of the Arts or visit our online Community Calendar at www.ijpr.org

- ◆ The Schneider Museum of Art presents *The Schuman Collection of Musical Instruments* thru Dec. 12th. Located on the campus of Southern Oregon University, Ashland. (541) 552-6245 www.sou.edu/sma
- ◆ The Rogue Gallery & Art Center presents "Balance between Realism and Abstraction," the artwork of Greeley Wells, thru Nov. 7th.
- ◆ The Siskiyou Woodcraft Guild presents its 30th Annual Fine Woodworking Show, Nov. 27-29th . At the Oregon Shakespeare Festival's Great Hall, on Main Street. in Ashland.
- ◆ Houston's Custom Framing & Fine Art hosts an artist reception for Sarah Waldron, Nov. 6th, 5-8 pm. at 270 E. Main St., Ashland (541) 482-1983
- ◆ Liquid Assets presents Dianne Erickson's "New Monotypes" thru Dec. 15th. At 96 North Main St., Ashland.
- ◆ Clayfolk presents its 34th Annual Show & Sale on Nov. 20-22nd. Ceramic work from over 150 members in southern Oregon and northern California. At the Medford Armory, 1701 South Pacific Hwy., Medford. www.clayfolk.org

NORTH CALIFORNIA

Music

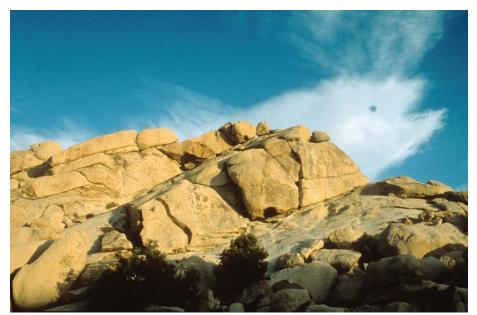
◆ Cascade Theatre and Jefferson Public Radio Performance Series present the following musical events:

Nov. 1st, SF Opera Grand Opera HD Cinema Series / Don Giovanni at 4 pm Nov. 7 th, House of Floyd at 7:30 pm Nov. 14 th, Riders in the Sky at 7:30 pm Nov. 15 th, The North State Symphony performs Sonorous Strings at 2 pm Nov. 27–28th, A Cascade Christmas at 3 and 7 pm

Located at 1733 Market St., Redding. (530)243-8877. www.cascadetheatre.org



The Siskiyou Institute presents saxophonist David Valdez on November 5th, 7 pm at Paschal Winery in Talent.



The Rogue Gallery & Art Center in Medford presents "Balance between Realism and Abstraction," the artwork of Greeley Wells, through November 7th.

Exhibitions

◆ 2nd Saturday Art Hop celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets and receptions are featured at participating businesses downtown. Redding. (541)243-1169. www.enjoymagazine.net

UMPQUA

Music

 Roseburg Community Concerts presents Chapter 6, an a'cappella vocal jazz ensemble, on Dec. 1st. 7 pm. At Jacoby Auditorium, Umpqua Community College. (541) 672-0494 www.roseburgcommunityconcerts.org

OREGON AND REDWOOD COAST

Music

◆ Pistol River Concert Association presents Hanneke Cassel on Nov. 21st, 8 pm. Call for location. Tickets available at Gold Beach Books, Mory's, Words and Pictures. (541) 247-2848. www.pistolriver.com

Exhibitions

◆ The Coos Art Museum presents: Bay Area Artists Association Regional Juried Exhibition, thru Dec. 5th Kathy Tiger: The Elder Series/Simple Things, thru Dec. 5th

At 235 Anderson Avenue, Coos Bay. (541) 267-3901

 Humboldt Arts Council in the Morris Graves Museum of Art presents:

Layers + Undercurrents by Thomas Morphis, Nov. 3 - Dec. 9

Monica Schill: Encased in Concrete 88, thru Jan. 2010.

Morris Graves & Art of the Northwest continuous through the year

Located at 636 F St., Eureka. (707)442-0278. www.humboldtarts.org

KLAMATH

Music

Ross Ragland Theater presents: Nov. 1st, Cherryholmes, 2 pm Nov. 9th, Monday Night at the Movies presents "Junk Dreams" with cinematographer, Skye Borgman, 7 pm Nov. 14th, Hotel California - A Salute To

The Eagles, 7:30 pm Nov. 21st, Rebel - Ensemble For Baroque

Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE. www.rrtheater.org

Music, 7:30 pm

◆ Klamath Blues Society sponsors a blues jam every Thurs, 8:30-midnight. King Falls Lounge, 2765 Pershing Way, Klamath Falls. (541) 882-8695



Roseburg Community Concerts presents Chapter 6, an a cappella vocal jazz ensemble, on December 1st at 7 pm.



The Siskiyou Woodcraft Guild presents its 30th Annual Fine Woodworking Show, November 27-29th at the Oregon Shakespeare Festival's Great Hall, in Ashland.



St. Clair Productions presents singer/songwriter Ari Hest on November 13th.



Liquid Assets in Ashland presents Dianne Erickson's "New Monotypes" through December 15th.



Redding's Historic

CASCADE THEATRE

Tickets and Information (530) 243-8877

www.cascadetheatre.org



usbank

HOUSE OF FLOYD is a reverent tribute to Pink Floyd, capturing the intoxicating sights and sounds of the original for even the most discriminating fan. Featuring a hot live band of prestigious San Francisco Bay Area players led by Gregg Allman's saxophonist, Mark Showalter, HOUSE OF FLOYD accurately recreates all of the nuanced musical complexity and powerful visual imagery of Pink Floyd. The result of this obsessive attention to detail is a total Floyd production ... music, lights, lasers and video. HOUSE OF FLOYD will transport you back to that mystical moment when you first discovered the enthralling world of Pink Floyd.

November 14

7:30pm



November 7 · 7:30pm

Riders in the Sky
The Cowboy Way!

For over thirty years Riders in the Sky have been keepers of the flame passed on by the Sons of the Pioneers, Gene Autry and Roy Rogers, reviving and revitalizing Western music. And while remaining true to the integrity of the genre, they have themselves become modern-day icons by adding their own legendary wacky humor and way-out Western wit.

As a classic cowboy quartet, the trail has led them to heights they could have never predicted. Riders have chalked up over 5,400 concert appearances in all 50 states and 10 countries, appearing in venues everywhere from the Hollywood Bowl to Carnegie Hall.



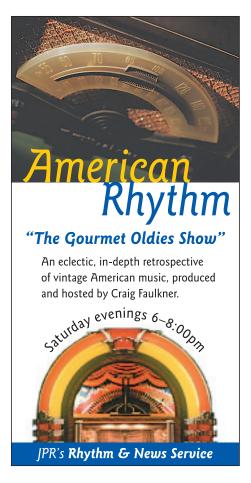


A Cascade Christmas

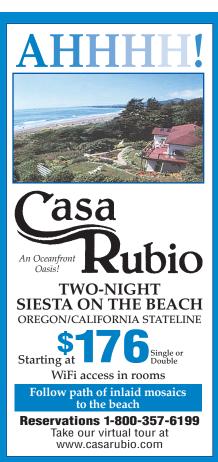
Directed by James Santos · Nov 27-28 and Dec 3-5

Christmas is the most magical time of the year, and nothing brings the magic of the season alive like *A Cascade Christmas*. Ring in the holidays with Redding's yuletide dance spectacular, staged by the Cascade Theatre and The Dance Project.

A Cascade Christmas is a Redding holiday tradition, but there's always something new and exciting to make it seem like it's the first time you've seen it. Lavish costumes, precision choreography and beautiful backdrops will transport the entire family into a world where sugarplums dance, ice skaters waltz, and Santa's elves make children's dreams come true.

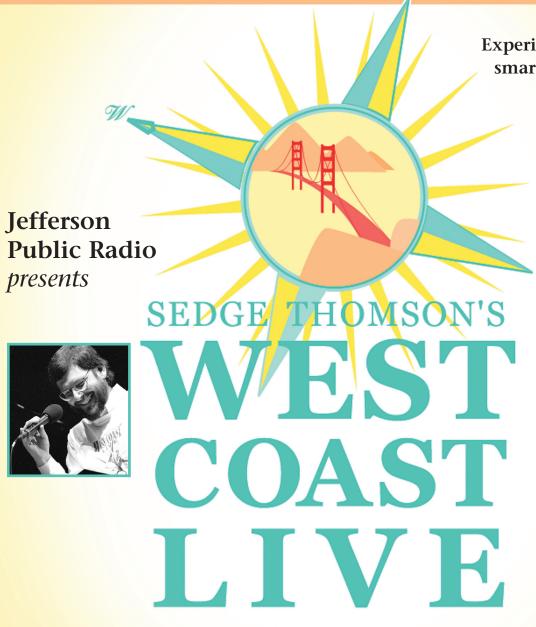












Experience Sedge Thomson's smart mix of music, stories and humor live from Redding and Ashland.

Learn the secrets of the Biospherical Digital Optical Aquaphone

Share your own audience true story

Hear West Coast Live's man at the keyboard Mike Greensill

Discover why one reviewer says West Coast Live is "Bill Moyers meets David Letterman"

Finally, a national show with a West Coast perspective!

Don't miss San Francisco's Live Radio Show to the World

Minus the city known for its hills (we've got mountains), restaurants (we've got our fair share) and arbitrary parking laws (no need for them here)

LIVE IN THE STATE OF JEFFERSON

Nov. 8 / Redding's historic Cascade Theatre / 4pm Nov. 9 / Angus Bowmer Theatre at the Oregon Shakespeare Festival / 7pm

Tickets and information at www.ijpr.org, at Paddington Station in Ashland, or by phone at 530-243-8877 / 877-646-4TIX



Shakespeare Ashland show co-sponsored by the Oregon Shakespeare Festival